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replicas or reproductions of the same; but the terms 'sculpture' and 'statuary' as used in this paragraph shall be understood to include professional productions of sculpture only, whether in round or in relief, in bronze, marble, stone, terra cotta, ivory, wood, or metal, or whether cut, carved, or otherwise wrought by hand from the solid block or mass of marble, stone, or alabaster, or from metal, or cast in bronze or other metal or substance, or from wax or plaster, made as the professional productions of sculptors only; and the words 'painting' and 'sculpture' and 'statuary' as used in this paragraph shall not be understood to include any articles of utility, nor such as are made wholly or in part by stenciling or any other mechanical process; and the words 'etchings,' 'engravings' and 'woodcuts' as used in this paragraph shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools and not such as are printed from plates or blocks etched or engraved by photochemical or other mechanical processes."

You express the opinion that the proper interpretation of paragraph 652 is as follows:

(1) That the free entry of paintings, pastels, drawings and sketches, is limited to one article, which must be the original.

(2) That the artists' proof etchings unbound, and engravings and woodcuts unbound, are free of duty without regard to the number, when consisting of proofs of the artist.

(3) That the free entry of sculpture or statuary is limited to the original and to two replicas or reproductions thereof.

The Department concurs in such interpretation of paragraph 652, paragraph 376, therefore, will cover all paintings, water-colors, drawings, etc., which are partly produced by stenciling or other mechanical process; all copies of paintings, water-colors, drawings, etc.; all statuary and sculptures not the production of a professional sculptor or which are produced wholly or in part by mechanical process; all replicas or

reproductions of original statuary (with the exception of two replicas or reproductions covered by said paragraph 652); all etchings, engravings and woodcuts not artists' proofs though printed from plates or blocks etched, or engraved with hand tools; and all etchings, engravings and woodcuts not printed from plates or blocks etched or engraved with hand tools.

Respectfully,
(Signed) C. S. HAMLIN,
Assistant Secretary.

NOTES

THE ARNOT
ART GALLERY
AT ELMIRA

The Arnot Art Gallery of Elmira, New York, which is one of the youngest of the art institutions of America, having been opened only last May, has just issued an attractive illustrated catalogue of its permanent collection. This collection comprises paintings by Diaz de la Pena, Daubigny, Rousseau, Millet, Courbet, Breton, Troyon, Van Marcke, Gerome, Meissonier, Benjamin-Constant, Vibert, Merle, besides Van Dyck, Velasquez, Ruysdael, Hobbema and other works of note, in all 74 exhibits enumerated.

Among the illustrations are a photograph of the exterior of the gallery, a simple two-story structure and two of the interior, one of the upper gallery and the other of the lower corridor.

The Arnot Art Gallery owes its foundation to the generosity of the late Matthias H. Arnot of Elmira, who provided in his will for the formation of a corporation to which he gave the buildings and grounds where he resided during his lifetime, together with his private collection of pictures and other objects of art, and a generous endowment fund, with the end in view to establish, maintain and add to a gallery and museum of objects of educational, artistic, historic or literary value, as well as a reference library and reading room, to all of which the public should have, under reasonable rules and regulations, free access.

In this gallery, in November, was held

an exhibition of paintings by American artists sent out by the American Federation of Arts. This collection comprises about 40 examples, 15 of which were generously lent by the National Arts Club of New York from what is known as their "Diploma Collection." The exhibition was visited by 2,640. Since the Arnot Gallery was opened in May it has been visited by over 1,900 persons, which in a town of only 40,000 inhabitants is rather extraordinary and shows very definite interest in art.

The Director of the Gallery is Mrs. Jeannette M. Diven. Three days a week Mrs. Diven talks to classes of school children who come in groups of thirty or more, accompanied by a teacher. She has had from the first the hearty co-operation of the school authorities, and the interest of the people has been thoroughly aroused.

Other special exhibitions are planned for the year, among which in the spring will be an exhibition of water-colors, also sent out by the American Federation of Arts.

SOCIETY OF
WESTERN
ARTISTS'
ANNUAL
EXHIBITION

Art exhibitions at the Art Institute, for January, are distinguished by a variety of interests. The eighteenth annual exhibition of the

Society of Western Artists which opened with the New Year will remain until the end of the month. Although limited to 101 works of art, chiefly paintings in oils, it is representative of the sincere artistic feeling as expressed by men and women of the West, from Pittsburgh across the country, including many from Chicago, Cincinnati, St. Louis and art centers in Texas and the coast cities of California. Organizing in St. Louis in November, the collection was next hung in Cincinnati in December, and leaving Chicago will spend three weeks in Indianapolis in February, three in Toledo in March and three in Louisville in April, thus completing its circuit. About fifty-seven painters and a few etchers appear. As though animated by some

new ambition there is a marked advance over the tone of the past not only in choice of subject, but in manner of delineation. There is a joyous atmosphere, colors are more highly keyed and the galleries make a most attractive appearance. Those acquainted with the personnel of the Society of Western Artists will observe the absence of old members and the coming of the younger painters. Although the indifference of the original founders is to be regretted, the present exhibition is much better than any of former years. The St. Louis group, including E. H. Wuerpel whose poetic landscapes are conspicuous, Carl Waldeck notable with figure paintings, O. E. Berninghaus for plainsmen subjects, is strong in individuality.

The Hoosiers, William Forsyth, T. C. Steele and Otto Stark exhibit excellent landscapes, and L. H. Meakin from Cincinnati shows recent conquests in "A Cloud" and "An Effect of Rain" worthy of any paintings ever shown in this circle. Gardner Symons, Edgar Payne, John Rettig, Walter Marshall Clute, Bert G. Phillips, Charles Francis Browne and Benjamin C. Brown, the latter from Pasadena, Adam E. Albright, Fred G. Carpenter of St. Louis, and Pauline Palmer have notable canvases. Maud H. Squires of Paris, and Alice Schille of Columbus are interesting. Earl H. Reed's group of etchings is significant of his most poetic and individual compositions and are as happy in technique as in the message the artist has given them. Before leaving Chicago, the "Fine Arts Building Prize" of \$500 will be awarded for the most meritorious work of art.

THE ART
INSTITUTE
OF CHICAGO

The Friends of American Art co-operating with the Art Institute ushered in the first exhibition of an unusual character. Early in the autumn they began the collection of American painters of the first rank. The canvases have been borrowed from museums and private collectors and many examples not shown to the public hitherto for years are now in the galleries of the Art Institute. To some extent it is a